

醉花林银河民族乐团
银河秋韵2025



云裳牡丹

梦红楼

DREAM

Nimbus Robe

Rose Peony

Red Chamber

音乐总监/指挥

郭永秀

指挥

黄文财

23/11/2025 (星期天)
2:30 pm

新加坡艺术学院音乐厅
SOTA Concert Hall
1 Zubir Said Drive S(227968)

献辞

Foreword



刘燕玲

文化、社区及青年部兼贸工部高级政务部长

Ms Low Yen Ling

Senior Minister of State
Ministry of Culture, Community and Youth &
Ministry of Trade and Industry

醉花林银河民族乐团自成立以来已走过六个年头。多年来，乐团广纳人才，汇聚了热爱华乐的老中青少四代音乐人，团员们彼此观摩、相互学习，在不遗余力发扬与推广民族音乐传统艺术的同时，亦充满创新活力，体现了新加坡的多元、包容、和谐与创新的精神。乐团在音乐总监郭永秀先生、指挥黄文财先生及多位音乐指导员的悉心教导以及全体团员的共同努力下，演出水平不断提升，每一年的音乐会都令人耳目一新。

今年的“银河秋韵”音乐会，乐团更以“云裳牡丹梦红楼”为主题，演绎多首以中国古典文学名著为素材而创作的乐曲，计有古筝协奏曲《云裳诉》、笛子协奏曲《牡丹亭组曲》，以及琵琶协奏曲《红楼梦》，并由在本地华乐界耕耘多年的老中青乐手担纲演出，将观众带入充满诗意的音乐意境。乐团也将演奏本地华乐界前辈杨培贤先生创作的弹拨乐齐奏《欢欣》，与观众分享优秀的本地创作以及富有新加坡特色的华乐，令人期待！

音乐是一种跨越语言与文化的艺术形式，在多元种族多元文化的新加坡，音乐的欣赏与分享尤为重要——音乐能够凝聚社区，带来感动与希望。通过音乐，我们不仅能够欣赏到艺术的深度，更能感受到文化的温度。

谨此衷心祝愿“银河秋韵 2025”音乐会演出圆满成功！愿醉花林银河民族乐团继续乘着艺术的清风，演绎更多动人乐章，为我国文化艺术领域的繁荣发展贡献力量。

《云裳牡丹梦红楼》音乐会献辞



黄海庆先生 BBM

醉花林俱乐部总理
醉花林银河民族乐团顾问

Mr Ng Hoy Keng BBM

Chui Huay Lim Club President
Chui Huay Lim Galaxy Ensemble
Advisor

秋日融金，艺苑生辉。在这个美好的午后，我们齐聚于新加坡艺术学院音乐厅，共同迎接醉花林银河民族乐团《银河秋韵 2025》之《云裳牡丹梦红楼》音乐盛会。在此，我谨以乐团顾问及醉花林俱乐部总理的身份，向拨冗光临的主宾刘燕玲部长、各位嘉宾及所有观众，致以最热烈的欢迎与最诚挚的感谢！

星河流转，余韵绵长。醉花林俱乐部扎根本土百余年，始终以传承与弘扬华族优秀文化为己任。银河民族乐团作为俱乐部旗下重要的文化使者，自成立以来，便如同一艘承载着千年音韵的航船，在本地多元文化的海洋中，执着地播撒着华乐的种子。乐团不仅致力于传统经典的演绎，更积极推动华乐与现代审美、南洋风情的融合创新，力求让古老乐音焕发时代生机，成为连接过去与未来、东方与世界的动人桥梁。

今天下午的音乐会，我们以“云裳牡丹梦红楼”为题，意在开启一场跨越时空的艺术对话。“云裳”二字，取自李白“云想衣裳花想容”之千古名句，寓意音乐之美，如霓裳羽衣，飘逸灵动，可感可触；“牡丹”乃花中之王，国色天香，象征着华乐艺术的雍容华贵与蓬勃生机；而“梦红楼”则直指中国古典文学之巅峰《红楼梦》，我们将试图以丝竹管弦，描绘那大观园中的悲欢离合、世态人情，奏响那“千红一哭，万艳同悲”的永恒咏叹。

这不仅仅是一场听觉的盛宴，更是一次心灵的邀约。我们期望在接下来两小时的音乐旅程中，通过乐团艺术家们的精湛演绎，让每一个音符都化作斑斓色彩，为您勾勒出太虚幻境的缥缈空灵；让每一段旋律都成为细腻笔触，为您刻画宝黛爱情的纯真与无奈。我们希望，今天的音乐能引领大家暂别尘嚣，步入那个钟鸣鼎食、诗礼簪缨的梦中世界，共同感受那份极致的美、深刻的情与无尽的思。

在此，我要特别向为此次音乐会付出辛勤汗水的乐团全体团员、指挥、作曲编曲家及幕后工作人员，表达最深切的敬意与感谢！是你们对艺术的不懈追求与无私奉献，才铸就了今天下午的华彩乐章。同时，亦要衷心感谢醉花林俱乐部同仁及社会各界贤达一直以来对乐团的鼎力支持与厚爱。

最后，预祝本次《云裳牡丹梦红楼》音乐会圆满成功！愿这个秋日午后的乐音，如涓涓流水，淌入诸位的心田，留下美好而难忘的记忆。

谢谢大家！

醉花林银河民族乐团简介



醉花林银河民族乐团由一群立国一代的华乐爱好者于 2017 年发起组建，并于 2018 年 4 月正式成立，目前团员约 60 余人，包括了老中青少四代的团员。乐团成立后，便本着以乐会友、发扬民族音乐、参与音乐公益活动、推广本地创作音乐、促进音乐交流的宗旨，积极开展音乐活动，经常参与社团和社区的演出，如醉花林俱乐部和潮州总会的冬至演出，西南社区发展理事会的春节亮灯仪式，海南会馆的庆典演出，南大毕业生协会的春节演出，宗乡总会的庆典演出等，也到宗教场所如长老会禧年堂演出，亦积极参与公益活动，曾受邀参加肾脏基金会和新传媒“真情无障爱”的慈善演出。

乐团自 2022 年开始，每年均举办音乐会，包括 2022 年的“银河秋韵”、“银河乐韵-那一年我们玩华乐”，2023 年的“银河乐韵-春的旋律”、“银河秋韵-情与殇”，2024 年的“银河秋韵：郁郁河山切切情”，广受华乐朋友欢迎。乐团的目标是成为一支民族风味较为浓郁、表演形式较为多元的民族乐团，并用音乐多做公益事业，为社会公益尽点绵力。乐团的音乐总监兼指挥为本地知名音乐家郭永秀先生。乐团的另一指挥为本地中胡演奏家和指挥家黄文财先生。

Chui Huay Lim Galaxy Ensemble

Chui Huay Lim Galaxy Ensemble was started in 2017 by a group of Chinese Orchestra enthusiasts of the Merdeka Generation and officially established in April 2018. It is currently made up of some 60 members, including four generations of senior, middle-age, young adult and youth members. The Ensemble has actively carried out musical activities with the aim of making friends through music, promoting Chinese traditional music, participating in music charity events, promoting local original compositions, and fostering musical exchange. The Ensemble frequently performs at community and association events, such as the winter solstice performances for the Chui Huay Lim Club and Teochew Federation (Singapore), the Chinese New Year light-up ceremony for the South West Community Development Council, the Chinese New Year performance for the Association of Nanyang University Graduates, and the celebratory performances for the Hainan Hwee Kuan, and the Singapore Federation of Chinese Clan Associations. It has also performed at religious venues like the Jubilee Presbyterian Church and participates in charity activities, having been invited to perform for the National Kidney Foundation and the Mediacorp show "True Colours".

Since 2022, the Ensemble has held concerts annually, including: in 2022 "Autumn Melodies of the Galaxy" (银河秋韵) and "Melodies of the Galaxy - That Year When We Played Chinese Traditional Music" (银河乐韵-那一年我们玩华乐); in 2023 "Melodies of the Galaxy - Tunes of Spring" (银河乐韵-春的旋律) and "Autumn Melodies of the Galaxy - Love and Tragedy" (银河秋韵-情与殇); and in 2024 "Autumn Melodies of the Galaxy: Melancholy, Love, for Nation" (银河秋韵: 郁郁河山切切情). These concerts have been warmly received by Chinese music enthusiasts. The Ensemble's goal is to become a Chinese Orchestra with a strong ethnic flavour and diverse performance styles, and through music, do more for charity, contributing a modest effort to social causes. The Ensemble's music director and conductor is local renowned musician Quek Yong Siu. The Ensemble's other conductor is local zhonghu performer and conductor Ng Boon Chai.



音乐总监暨指挥 Music Director and Conductor



郭永秀，新加坡诗人、音乐工作者。退休前是新加坡工艺教育学院电子保安及科技讲师。早年曾考入人协华乐团任笛子演奏员，能演奏多种乐器。作曲师承马文、沈炳光及梁荣平，又跟李豪学习指挥。现任新加坡作曲家协会顾问、音乐家协会创会副会长、醉花林银河民族乐团音乐总监暨指挥、前电台客卿广播员、世界华文作家交流协会会长、五月诗社荣誉社长、作家协会理事、教育部驻校作家。曾任新加坡华乐团、鼎艺团、丁小燕阮族乐团顾问及以艺术组组员、新加坡华乐总会名誉理事。历任许多新加坡及外地文艺创作、音乐创作、器乐及声乐比赛评审。他擅长作词、写诗、作曲、摄影、把各种艺术融汇在一起成视觉艺术及多媒体。

郭永秀一共出版了六本诗集、一本散文集、一本音乐评论集以及一本歌曲创作集。曾担任多个乐团如掘新民族管弦团、红十字会华乐团、国家剧场俱乐部华乐团、国家剧场信托局中西混合乐团、东艺男声合唱团、福建会馆合唱团、星岛合唱团、福州会馆合唱团指挥。曾两度荣获“我们的歌”歌曲创作比赛优胜奖；也曾获得词曲版权协会颁发的“卓越才艺奖”。创作许多器乐曲及歌曲。从2006年至今，他在新加坡及中国北京，一共主办了四场个人音乐作品发表会，深得听众好评。作品广受爱乐者及歌唱家的喜爱。在文学创作方面，2023年获“连士升文学奖”，2024年在泰国举行的东南亚诗人大会上荣获“东南亚诗歌-诗人奖”，并被推举为该会会长。

Quek Yong Siu is a poet and musician and before his retirement, a lecturer at the School of Electronics and Info-comm Technology of the ITE College West. He was a dizi player in the People's Association Chinese Orchestra and can play many instruments. He studied music composition from Ma Wen, Shen Ping Kwang and Leong Yoon Pin. He also learnt conducting from Lee Howe. He is the advisor of the Association of Composers (Singapore), vice-president of the Musicians Society of Singapore, music director cum conductor of Chui Huay Lim Galaxy Ensemble, former guest radio DJ, president of the World Chinese Writers Association of Exchange Inc, honorary president of May Poetry Society, committee member of the Writers Association of Singapore, and Author-in-Residence for secondary schools and junior colleges. He was advisor and artistic committee member to the Singapore Chinese Orchestra, Ding Yi Music Company and Ding Xiaoyan Ruan Ensemble, and honorary committee member of the Singapore Chinese Music Federation. He has been on the judging panel for many literary and musical composition competitions, instrumental and vocal competitions, both in Singapore and overseas. He excels in writing lyrics, poetry and music, as well as in photography, and integrating them into visual and multimedia art.

His publications include six poem collections, a prose collection, a song book, and a music commentary collection. He was conductor of the Juexin Orchestra, Red-Cross Chinese Orchestra, National Theatre Trust Chinese Dance Company Chinese-Western Music Ensemble, Oriental Arts Chorus, Hokkien Huay Kuan Choir, Foochow Clan Association Choir and Xing Dao Choir. He has won two awards at the "Our Songs" competition, and the Artistic Excellence Award of the Composers & Authors Society of Singapore (COMPASS). He has written many instrumental and vocal compositions. Since 2006, he has held four concerts in Singapore and Beijing of his music compositions which were well received. His compositions are widely appreciated by music lovers and vocalists.

In the literary field, Quek won the "Lien Shih Sen Literature Award" in 2023. In 2024, at the Congress of Southeast Asia Chinese Poets held in Thailand, he won the "Southeast Asia Poem and Poet Award" and was made the president of the Conference.

指挥 Conductor



黄文财拥有超过 35 年的乐队演奏和指挥经验，他在中学时期开始学习二胡，1983 年荣获“第三届全国音乐比赛”二胡公开组冠军。他先后加入新加坡电台华乐团、人民协会华乐团和新加坡华乐团，曾是新加坡华乐团的中胡首席，跟随新加坡华乐团赴匈牙利、英国等地演出。

黄文财曾在国家艺术理事会资助下到上海音乐学院进修二胡，2004 年再度自费到上海音乐学院作曲指挥系学习指挥。他于 2008 年考获伦敦音乐学院 FLCM 指挥文凭，曾受邀担任多次国际华乐比赛的评委，也曾担任新加坡教育部青年音乐营音乐总监兼指挥、新加坡华乐团“牛犊”专场音乐会、千禧年千人乐队指挥。

黄文财目前是醉花林银河民族乐团的指挥兼二胡指导员，新加坡多所学校华乐团指挥，马来西亚新山南艺华乐团的音乐总监暨驻团指挥。黄文财是山西非物质文化遗产、古法斫琴技艺传承人张浩先生的海外入室弟子，新加坡非物质文化遗产促进会创会会长。

Ng Boon Chai has more than 35 years' experience performing in and conducting orchestras. He learnt the erhu in school and won first prize in the Erhu Open Category of the Third National Music Competition in 1983. He was once member of the Singapore Broadcasting Corporation Chinese Orchestra, the People's Association Chinese Orchestra and the Singapore Chinese Orchestra (SCO), and has performed in Hungary, the UK and other countries as SCO's principal zhonghu player. He studied erhu at the Shanghai Conservatory of Music under sponsorship of the National Arts Council, and returned to the conservatory to study conducting in 2004 at his own expense.

He obtained the FLCM Diploma (Conducting) from the London College of Music in 2008. He has served as judge for many international Chinese music competitions, as music director cum conductor for MOE's Youth Music Camp, and as conductor for SCO's Calf special concert and SCO's 1000-strong Millennium Concert Orchestra. He is conductor cum erhu instructor of the Chui Huay Lim Galaxy Ensemble, Chinese Orchestra conductor of many Singapore schools and music director cum resident conductor of the Southern Music and Arts Chinese Orchestra in Malaysia. He is also an overseas disciple of Zhang Hao, an inheritor of Shanxi's intangible cultural heritage of guqin making. He is the founding president of the Singapore Intangible Cultural Heritage Association.

节目表

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大合奏：小刀会序曲

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“霓裳曳广带，飘拂升天行。” [唐]李白《古风之十九》

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“但是相思莫相负，牡丹亭上三生路。” [明]汤显祖《牡丹亭》

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笛子协奏：牡丹亭组曲（第一/五乐章）

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“芙蓉如面柳如眉，对此如何不泪垂。” [唐]白居易《长恨歌》

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“鼓声在眼里奔腾，烟花醉了天地。” 蔡深江《皎洁的声量》

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————— 中场休息 —————

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【民间音乐】

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“多少深情的葫芦笙，对你倾诉心中的爱慕。” [当代] 倪维德《月光下的凤尾竹》

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葫芦丝独奏：竹林深处

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“好一似食尽鸟投林，落了片白茫茫大地真干净。” [清]曹雪芹《红楼梦》

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“世上无难事，只要肯登攀。” [现代]毛泽东《水调歌头》

【于会咏、胡登跳作曲】

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指挥：郭永秀

Programme

Full Orchestra: Prelude to the Daggers Society

Conductor: Quek Yong Siu

Composed by Shang Yi

Full Orchestra: In Celestial Flight

Conductor: Ng Boon Chai

Composed by Xu Jingxin,
Chen Dawei

Dizi Concerto: The Peony Pavilion (First and Fifth Movements)

Dizi: Kwok Wei Ming

Conductor: Ng Boon Chai

Composed by Wu Hua

Guzheng Concerto: The Lament of the Robe of Clouds

Guzheng: Wang Yulin

Conductor: Ng Boon Chai

Composed by Zhou Yuguo

Plucked Strings Ensemble: Joyfulness

Composed by Yeo Puay Hian

----- Intermission -----

Chaozhou Music: Lotus Flowers Emerging from the Water

Erxian: Tan Siam Choong

Instructor: Tan Ooh Chye

Folk Music

Re-arranged by Tan Ooh Chye

Hulusi Solo: Deep Within the Bamboo Grove

Hulusi: Boo Chin Kiah

Composed by Yang Zhengxi,
Gong Quanguo

Pipa Concerto: Dream of the Red Chamber

Pipa: Dr Raymond Yap Pik Hwee

Conductor: Quek Yong Siu

Composed by Yi Rong,
Shui Wenbing

Full Orchestra: The General's Command

Conductor: Quek Yong Siu

Composed by Yu Huiyong,
Hu Dengtiao
Arranged by Sim Boon Yew

“银河秋韵 2025” 指导员简介

吴友元 Goh Yew Guan



新加坡琵琶演奏家吴友元，自幼受父亲吴继宜及兄长吴奕明影响，与琵琶结下深厚情缘。学生时代音乐启蒙于潘耀田老师，后亦向他学习乐理。自 1973 年起活跃于华乐界，曾任教育部青年华乐团领奏，随团赴马来西亚、菲律宾及香港演出。1982 年获全国音乐比赛琵琶公开组亚军。翌年加入人民协会华乐团，后随团改组为新加坡华乐团，任全职团员至 2023 年底退休。

除琵琶外，亦擅长二胡、高胡及中胡。1981 年任国家剧场华族舞蹈团乐队高胡手。自 1987 年起担任莱佛士书院华乐团指挥，1993 年率团赴北京演出广受好评。多年从事华乐教育与指导，现为多所中学及南洋理工学院华乐团弹拨乐指导，并任醉花林银河民族乐团弹拨乐指导员。

Goh Yew Guan, a Singaporean pipa player, developed a deep affinity for the instrument from an early age, influenced by his father, Goh Eng Chan, and his elder brother, Goh Ek Meng. In his student days, Yew Guan started his music education under Phoon Yew Tien, with whom he later studied music theory. Yew Guan has been active in the Chinese orchestral music scene since 1973. He served as principal pipa of the Youth Chinese Orchestra under the auspices of the Ministry of Education and performed with the Orchestra in Malaysia, the Philippines, and Hong Kong. In 1982, he won second place in the Pipa Open Category at the National Music Competition. The following year, in 1983, he joined the People's Association Chinese Orchestra and continued as a full-time member when the group was reorganized to become the Singapore Chinese Orchestra, serving until his retirement at the end of 2023.

Besides the pipa, he is also proficient in the erhu, gaohu, and zhonghu. In 1981, he served as the gaohu player for the orchestra of the National Theatre Chinese Dance Company. Since 1987, he has served as the Conductor for the Raffles Institution Chinese Orchestra. In 1993, he led the Raffles Institution Chinese Orchestra on a critically acclaimed performance trip to Beijing. He has dedicated many years to Chinese music education and instruction. He currently serves as the Plucked Strings Instructor for the Chinese Orchestras of several secondary schools and the Nanyang Polytechnic, and also for the Chui Huay Lim Galaxy Ensemble.

王添德 Ong Thiam Teck



王添德师从前新加坡交响乐团长笛首席黄少江学习长笛，考获英国皇家长笛八级文凭及新加坡国立大学艺术中心笛子演奏文凭。现为多所初级学院及中学的笛子指导老师，带领学校多次于新加坡青年节华乐比赛中荣获金奖。添德目前为星海华乐团笛子声部组长及醉花林银河民族乐团笛子组指导员。添德多年来培养了许多年轻一代的笛子好手，他们都曾在多场音乐会上担任笛子协奏和独奏乐手，亦曾在新加坡全国华乐比赛公开组获得冠军，其中两位获上海音乐学院笛子演奏硕士学位。

Ong Thiam Teck studied flute under the tutelage of Huang Shao Jiang, the former flute principal of the Singapore Symphony Orchestra, and obtained the ABRSM Flute Grade 8 and the National University of Singapore Arts Centre Dizi Performance Diploma. Currently, he is the dizi instructor for various junior colleges and secondary schools, and these schools achieved numerous gold medals in the Singapore Youth Festival Chinese Music Competition. He is presently the dizi principal player of the Hsinghai Chinese Orchestra and the dizi instructor of Chui Huay Lim Galaxy Ensemble. Over the years, he has nurtured many young dizi players, and they have performed solos and concertos in many concerts. Among them, two students graduated with Master's degrees from the Shanghai Conservatory of Music, and some of his students also won first prize in the Open category of the Singapore National Chinese Music Competition.

陈有才 Tan Ooh Chye



1976 年参加华中初级学院华乐团，毕业后开始学习潮乐，得到本地及潮汕潮乐名家传授，掌握包括二弦、提胡、扬琴、椰胡等多种乐器，也学习司鼓。1981 年初次亮相舞台，饰演潮剧《春草闯堂》中薛玫庭一角，并于 1982 年参演汉剧《平贵别窑》，饰演薛平贵。

1991 年初次为潮剧《放山劫》作曲，1997 年移植了《赵女情》并为之作曲。2002 年为潮剧《聂小倩》作曲，该剧后来还于 2004 年由电视艺人参加总统慈善筹款活动。2007 年为夫人举办了《蔡瑞芳潮剧舞台 30 年》潮剧专场，同时创作了折子戏《潞安别》，并重新整理《赵女情》。

陈有才是一位本地知名潮乐演奏家，曾任新加坡戏曲学院院长，南洋艺术学院艺术管理系创系主任，新加坡中医学研究院院长等。现任聚艺艺术文化中心主席，新加坡音乐家协会理事，新加坡揭阳会馆潮乐团音乐顾问。

Tan Ooh Chye joined the Hwa Chong Junior College Chinese Orchestra in 1976. After graduation, he started learning ethnic Teochew music from local and Shantou renowned musicians and mastered many instruments such as erxian, tihu, yehu, yangqin, as well as drumming.

He made his debut in Teochew opera in 1981 and Han opera in 1982. He started composing for Teochew opera in 1991 for the Teochew version of "Ramayana". In 1997 he transcribed a Beijing opera script into Teochew opera entitled "the Romance of Lady Zhao". He composed an excerpt entitled "Nie Xiao Qian" from the famous novel "Liao Zhai" in 2002 which was performed by local celebrities in 2004 during the President's Challenge Charity Show. In 2007, he organised an opera night for his wife to commemorate "Thirty Years of Teochew Opera performances of Mdm Chua Swee Huang" for which he composed a new opera piece entitled "Parting at the Lu-an city" and rearranged "the Romance of Lady Zhao" for staging.

Ooh Chye is a well-known Teochew Music performer in Singapore. He was former principal of the Chinese Opera Institute, founding Head of Arts Management Department of the Nanyang Academy of Fine Arts, and former principal of the Institute of Chinese Medical Studies. Currently, he is the President of Arts Focus, committee member of the Musicians Society of Singapore, Advisor to the Kityang Huay Kwan Teochew Music Ensemble.

独奏/领奏乐手简介 Soloists

巫振加 Boo Chin Kiah



1980 年加入人民协会华乐团，现为新加坡华乐团次中音唢呐演奏家。1981、1982 荣获艺术理事会主办全国笛子比赛公开组第一名，1987 年向笛王陆春龄学习江南丝竹演奏，1988 年到中国杭州向笛子大师赵松庭拜师学习笛子，1991 年应潮州八邑会馆邀请与翁凤梅呈献笛子与二胡独奏会。振加随新加坡华乐团出访亚洲与欧洲多地演出，包括中国、香港、日本、韩国、泰国、文莱、英国、德国、意大利、匈牙利、奥地利、希腊、美国等十余个国家与地区。振加擅长演奏笛子、唢呐、葫芦丝、巴乌，他也先后向瞿春泉、夏飞云学习指挥，现是多所学校华乐团指挥和指导。

Boo Chin Kiah is currently serving as the tenor suona player for the Singapore Chinese Orchestra (SCO). He joined the People's Association Chinese Orchestra (the precursor of the SCO) in 1980. In 1981 and 1982, he won First Prizes in the Open Category of the National Dizi Competition organized by the National Arts Council. In 1987, he studied Jiangnan's silk-and-bamboo music style with the "King of Dizi" Lu Chunling. In 1988, he travelled to Hangzhou, China, to study under the dizi master Zhao Songting. In 1991, he was invited by the Teochew Poit Ip Huay Kuan to present a dizi and erhu recital with Ann Hong Mui. He has toured extensively with the SCO, performing in over ten countries and regions across Asia and Europe, including China, Hong Kong, Japan, South Korea, Thailand, Brunei, the United Kingdom, Germany, Italy, Hungary, Austria, Greece and the USA. Chin Kiah is proficient in playing the dizi, suona, hulusi, and bawu. He has studied conducting with Qu Chunquan and Xia Feiyun. He currently serves as conductor and instructor for the Chinese Orchestras of several schools.

王语琳 Wang Yulin



王语琳 2010 年自成都移居新加坡, 2015 年毕业于新加坡艺术学院 (SOTA), 同年考入南洋艺术学院华乐系主修古筝, 师从陕西筝派代表尹群老师。在校期间, 她积极参与南艺华乐团、室内乐团、筝团及打击乐团演出, 并多次与新加坡华乐团合作。曾赴西安、上海和北京音乐学院交流学习, 参加日中唐筝研修会, 并在南艺与中央音乐学院合作课程中随苏畅老师学习古筝。

比赛方面, 她曾获全国华乐比赛古筝公开组银奖 (2014)、小组赛荣誉奖 (2016)、南艺国际音乐比赛古筝公开组银奖 (2017), 以及 2021 年南艺打击乐团非专业组杰出金奖和筝团专业组银奖。

现任多所学校古筝与打击乐指导教师, 致力于华乐教育与演出推广。

Wang Yulin moved from Chengdu to Singapore in 2010 and graduated from the School of the Arts, Singapore (SOTA) in 2015. She then studied guzheng at the Nanyang Academy of Fine Arts (NAFA) under Ms Yin Qun, a representative of the Shaanxi guzheng school.

During her studies, she actively performed with the NAFA Chinese Orchestra, Chamber Ensemble, Guzheng Ensemble, and Percussion Ensemble, and collaborated with the Singapore Chinese Orchestra. She also participated in exchanges with the Xi'an, Shanghai, and Beijing music academies, attended the Japan-China Tang Guzheng Workshop, and studied with Ms Su Chang through a NAFA–Central Conservatory of Music collaboration.

Her competition achievements include Silver Prize in the Guzheng Open Category (National Chinese Music Competition, 2014), Honorable Mention with NAFA Guzheng Ensemble (2016), Silver Prize in the Guzheng Open Category (Nanyang International Music Competition, 2017), and in 2021, Outstanding Gold Prize with the NAFA Percussion Ensemble (Non-Professional) and Silver Prize with the NAFA Guzheng Ensemble (Professional).

She is currently a guzheng and percussion instructor at several schools in Singapore, dedicated to music education and the promotion of Chinese music.

郭伟铭 Kwok Wei Ming



伟铭自幼热爱音乐，小学时学习低音提琴。中学起学习笛子并加入华乐团，展现出对民族音乐的浓厚兴趣。中学期间，他代表学校赴日本演出担任独奏，并在校内的演奏会上以笛子独奏《三五七》广受好评。2005 年，随初级学院华乐团赴北京交流，再次以《三五七》独奏亮相。

伟铭笛子学习启蒙于洪鼎量，中三起师从新加坡著名笛子演奏家彭天祥。2005 年获笛子九级，2008 年取得笛子演奏文凭。自 2001 年加入静山空谷回音华乐团，积极参与各类演出，2006 年合作演出双笛协奏曲《喜相逢》，表现备受肯定。服兵役期间加入新加坡武装部队文工团，随团赴澳洲演出，积累了丰富的舞台经验。

2011 年，应邀在彭天祥师生笛子独奏音乐会上登台独奏，充分展示多年的学习成果与舞台经验。

Wei Ming began learning the double bass in primary school and later took up the dizi in secondary school, joining the school's Chinese orchestra. His passion for traditional Chinese music deepened as he represented his schools in cultural exchange programmes in Japan and Beijing. During these exchanges, he performed San Wu Qi at both the school concert and the Beijing exchange, receiving enthusiastic feedback.

He learnt the dizi under Mr. Tony Ang and subsequently under Mr. Phang Thean Siong, attaining Dizi Grade 9 in 2005 and the Dizi Diploma in 2008.

From 2001, Wei Ming was a member of the Echoes of the Valley Chinese Orchestra, with whom he performed in numerous concerts, including the dizi duet concerto Joyful Reunion in 2006. During his National Service, he joined the Singapore Armed Forces Music and Drama Company, touring in Australia and gaining valuable stage experience.

In 2011, Wei Ming was invited to perform as a soloist in Mr. Phang's Dizi Recital, showcasing the depth of his musical training and performance artistry.

叶碧辉博士 Dr Raymond Yap



叶碧辉自 1975 年起学习琵琶，自中学时代起即活跃于华乐界，曾任菜市联络所华乐团指挥、国家剧场信托局华族舞蹈团乐队团长，并协助创立南洋理工大学华乐团。中学时期三度参加全国乐器比赛，获两次亚军及一次季军。1982 年师从琵琶演奏家戚兆铭专攻左手技法，1988 至 1989 年随郭永秀学习乐理与配器。1985 年在《东方乐韵》中独奏《听雨》，1989 年演出《红楼梦》琵琶协奏曲广受好评。2025 年 11 月，他将再度诠释此曲，以音乐致敬初心。

近年来积极研习潮州与海南音乐，参与潮剧及海南剧演出，拓展艺术视野。除音乐外，他亦是国际企业培训师、教练及声音疗愈师，著有四本书，并创立 TetraExcellence 品牌，将 TetraMap® 元素智慧融入音乐疗愈，启发个人与组织成长。他深信音乐是生命的共振，每一次演奏，都是心灵的疗愈与觉醒。

Dr Raymond Yap began learning the pipa in 1975 and has been actively involved in Chinese music since his secondary school days. Over the years, he has performed with and led various orchestras, serving as Conductor of the Chai Chee Community Centre Chinese Orchestra, Orchestra Leader of the National Theatre Trust Chinese Dance Troupe Orchestra, and helping to establish the Nanyang Technological University Chinese Orchestra.

As a student, Raymond participated in three National Music Competitions, winning two second prizes and one third prize. In 1982, he studied under pipa virtuoso Mr Qi Zhao Ming, focusing on advanced left-hand techniques. Between 1988 and 1989, he furthered his studies in music theory and orchestration with Mr Quek Yong Siu, a respected Singaporean musician.

He performed "Listening to the Rain" in the 1985 "Melodies of the Orient" concert and the Pipa Concerto "Dream of the Red Chamber" in 1989 to great acclaim. After decades of artistic pursuit and personal growth, Raymond returns to perform "Dream of the Red Chamber" once again — a heartfelt homage to his musical journey and artistic roots.

In recent years, Raymond has also been learning Teochew and Hainanese music and performing in Teochew and Hainanese opera, expanding his musical expression and cultural connection.

Beyond music, he is an international corporate trainer, coach, consultant, sound therapist, and author of four books. As the founder of TetraExcellence, he integrates TetraMap® elemental wisdom with sound healing, leadership, and personal transformation. Raymond believes that music resonates with life itself — every performance is an act of healing, awakening, and returning to the heart.

陈森春 Tan Siam Choong



森春在中正中学求学期间加入学校华乐队，自此开始接触二胡。1973 年考入由李雪岭先生指挥的教育部青年华乐团，并随团赴菲律宾、马来西亚等地演出。其间，他参与了 1977 年和 1978 年的第一、二届新加坡艺术节，以及 1979 年在香港举办的亚洲青年音乐营。服兵役时，他是新加坡武装部队后备军协华乐团的乐手，也曾加入前国家剧场华族舞蹈团乐队，并随团到香港演出。

离开华乐界三十年后，他于 2020 年 9 月加入醉花林银河民族乐团，演奏中胡，并兼拉板胡。乐团成立潮乐小组后，在陈有才老师的指导下，他又开始尝试学习演奏潮州二弦

During his time at Chung Cheng High School, Siam Choong joined the school's Chinese Orchestra, which marked the beginning of his exposure to the erhu. In 1973, he joined the Youth Chinese Orchestra formed under the auspices of the Ministry of Education, with Mr Lee Suet Lien as conductor and performed with the ensemble in the Philippines and Malaysia. During this period, he participated in the first and second Singapore Arts Festivals in 1977 and 1978, as well as the Asian Youth Music Camp held in Hong Kong in 1979. During his national service, he was a musician in the Singapore Armed Forces Reservists' Association Chinese Orchestra and also joined the National Theatre Chinese Dance Company Orchestra, travelling with them to perform in Hong Kong.

After leaving the Chinese music scene for thirty years, he joined the Chui Huay Lim Galaxy Ensemble in September 2020, playing the zhonghu and banhu. Following the establishment of a Teochew Music small group within the Ensemble, and under the guidance of teacher Tan Ooh Chye, he has begun to learn and play the Teochew erxian.

乐曲介绍

小刀会序曲

【商易作曲】

《小刀会序曲》作于1959年，取材自同名民族舞剧，由作曲家商易创作。作品以1853年上海“小刀会”起义为背景，音乐充满豪迈与斗志。开头由唢呐高亢奏出号角般的主题，锣鼓齐鸣，迅速营造紧张而昂扬的氛围。随后丝弦与吹打交替展开，既有铿锵有力的战斗气势，也融入抒情坚毅的旋律，表现起义者的英勇与信念。

在配器上，作曲家巧妙融合唢呐、笙、打击与弦乐群体，音色鲜明而富有层次；节奏吸收江南民间舞蹈性元素，使音乐兼具地域风貌，又具史诗般张力。自首演以来，《小刀会序曲》以磅礴的气势和强烈的现场感染力，成为民族乐团常演的经典名作。

飞天

【徐景新、陈大伟作曲】

《飞天》由徐景新、陈大伟于1982年参观敦煌石窟后创作，灵感源自壁画中象征自由的“香音神”，曾获中国全国民族器乐创作二等奖。乐曲采用复三部曲式结构，以巧妙配器再现飞天仙子翩跹起舞的奇景。

引子以云锣、笙与口笛营造祥云缭绕、飞天翩然而至的意境；第一段旋律典雅，描绘曼妙舞姿；第二段节奏渐趋欢快，古筝强奏引出力士神共舞，推向高潮；第三段钟鼓齐鸣，丝弦飞扬，展现众神狂欢与彩云飞腾的壮丽景象。尾声则在云锣余韵中归于宁静，仿佛飞天缓缓回到壁画。

作品巧妙融合敦煌音乐元素与现代手法，音响层次丰富，既承传统韵味，又展现璀璨神韵，堪称民族管弦乐精品。

牡丹亭

【吴华作曲】

此曲是作曲家吴华为纪念明代文学家汤显祖的戏曲代表作《牡丹亭》创作400周年而作。

乐曲以昆曲音乐为素材，吸收了《绕地游》《皂罗袍》《豆叶黄》《颜子乐》等昆剧曲牌，集中展现原作的主要剧情和思想精髓，首创了以笛子独奏，民族管弦乐协奏的情节性交响组曲形式。

这首大型笛子协奏曲，初稿写于1989年，1998年著名指挥家胡炳旭指挥新加坡华乐团首演，笛子大师俞逊发独奏。

全曲分为五个乐章，分别为：一、游园——优雅的小行板；二、情殇——悲伤的散板；三、拾画——热情的中板；四、冥誓——幽怨的行板；五、还魂——欢庆的快板。本次演出选取第一乐章《游园》与第五乐章《还魂》。

《游园》开篇采用传统戏曲中吟诗的曲调，古筝铺陈出春意盎然、鸟语花香的园林美景。笛子以细腻滑音模仿杜丽娘昆曲《好天气也》中的吟咏，表现她初入花园时对良辰美景的赞叹与心动。尽管春光明媚，杜丽娘因封建礼教的束缚感到寂寞，感叹“良辰美景奈何天”，美景也因此失色，渐渐入睡。笛子模拟钟声和风声，象征书生柳梦梅悄然入梦。扬琴与竹笛交织出梦中两人探询心意、缱绻相思的画面。乐曲最后以笛子深情独奏收束，表达恋人之间依依惜别的柔情。

《还魂》由“金榜题名”、“金殿册封”和“尾声”三个乐段组成，以笛子悠扬华丽的旋律，配合明快爽朗的乐队气氛，整体连贯流畅。乐章省略了原剧中复杂的还魂过程，集中表现梦梅金榜题名当天，爱情感天地，促使丽娘还魂返阳，并被皇帝册封为“阳和县君”的大团圆场面。乐章采用欢快的快板，展现热烈的庆祝氛围和爱情的无限喜悦。

云裳诉

【周煜国作曲】

《云裳诉》是一首由周煜国于 2002 年创作的古筝协奏曲，根据其早年作品《乡韵》为基础，以唐代诗人白居易名诗《长恨歌》为素材改编，唐玄宗和杨贵妃的爱情故事为主题，将这首唐诗的意境融入音乐之中。

“云裳诉”中的“云裳”一词，则是源于李白《清平调》中“云想衣裳花想容，春风拂槛露华浓”的诗句，以此点明乐曲的主题。

乐曲采用三部曲式结构，第一部分描绘了爱情的甜蜜，第二部分表现了安史之乱带来的动荡与不安，第三部分则表达了对逝去爱情的怀念。

乐曲的创作从文化底蕴、旋律发展和技巧性上，都有着较强的艺术性，深入人心，将传统秦筝筝曲的古朴和现代筝曲的旋律性谐和地融为一体，浑然天成。乐曲将古典意境与现代音乐完美融合，赋予了新的内涵。

欢欣

【杨培贤作曲】

这是一首三段体的弹拨乐合奏曲。全曲节奏明朗，表现了人们因对美好的生活充满了希望而欢欣鼓舞的情绪。

出水莲

【古曲 陈有才改编】

《出水莲》形成的历史非常悠久，从两晋至南宋，中原地区人因避战乱，大量向南迁徙至现粤东潮州地区时，已有此曲的流传。《出水莲》是一首“大调”曲子。所谓“大调”，就是 8 板结构的“八板体”曲子。这首《出水莲》是 1933 年由汉乐理论家、演奏家钱热储记谱，饶淑枢审谱，刊载在汕头公益社《乐剧月刊》上，题解为“出水莲描写莲塘萧散、秋凉景色，富有睹物伤时之意”，汉乐和潮州音乐都有演奏。

陈有才根据此谱改编处理，加入了描述人物深沉情绪的段落，也展现了具有潮乐演奏特点的“双催”和“三点一催”，赋予乐曲更多的层次感。

竹林深处

【杨正玺、龚全国作曲】

《竹林深处》是云南省著名作曲家杨正玺先生于二十世纪七十年代末、八十年代初为葫芦丝而作的独奏曲。作品根据傣族山歌调进行创作，由带引子的单三部曲构成，以极其迷人的音色、动人的旋律表现了傣族青年浪漫的爱情生活。

红楼梦

【毅榕、水文彬作曲】

这是一首根据中国文学名著《红楼梦》内容而创作的大型琵琶协奏曲，作品大致成形于 20 世纪 80 年代并有录音出版。乐曲题材取自清代大文豪曹雪芹的不朽名著《红楼梦》，将小说中缠绵悱恻的爱情、繁华梦境与人生无常的情感转化为琵琶与民族管弦乐的对话与叙事。

乐曲采用奏鸣曲式发展，使其优美的旋律得以表现得淋漓尽致。乐曲以琵琶诠释贾宝玉与林黛玉如歌如泣的感人爱情故事。其叙述内容除引子外共分呈示部、展开部、再现部和尾声：

呈示部：主副部主题、葬花；

展开部：密谋、焚稿、金玉良缘、黛玉之死；

再现部：哭灵、神幻、控诉；

尾声：出走

闯将令

【于会咏、胡登跳作曲】【沈文友编曲】

民族管弦乐合奏曲《闯将令》由于会咏与胡登跳于 1958 年创作。描写当时各生产战线上的英雄永往直前，不屈不挠的大无畏精神。作品取材于传统吹打乐“闯将令”，并以民族管弦乐的形式加以发展，塑造出雄浑激昂、气势恢宏的音乐形象。

乐曲以唢呐高亢的旋律为核心，配合锣鼓与丝弦的呼应，展现英雄闯将的豪迈气概。全曲通过三个主题的交替展开：一刚劲雄壮，一舒展抒情，一明亮悠远，形成对比又相互呼应。作曲家巧妙运用音色变化和线性发展，使传统素材焕发新的艺术生命。

《闯将令》既继承了中国民间音乐的精华，又开拓了民族管弦乐的表现空间。其磅礴音响和鲜明个性，不仅在音乐舞台上久演不衰，也成为影视特别是武侠电影中的经典旋律，至今仍深受听众喜爱。

沈文友于 1999 年特为“一曲难忘”音乐会而重新编写。

Songs Introduction

Prelude to the Daggers Society

composed by Shang Yi

This was composed by Shang Yi in 1959, drawing inspiration from the Chinese dance drama set against the backdrop of the uprising in Shanghai in 1853 by the Daggers Society. The music is heroic and brimming with fighting spirit. It begins with a high-pitched suona playing a trumpet-like theme, accompanied by the sound of gongs and drums, immediately creating a tense uplifting atmosphere. Then, strings and percussion alternate, depicting not only the vigorous momentum of battle but also integrating lyrical yet resolute melodies that portray the bravery and determination of the rebels.

In terms of orchestration, the composer skillfully blends suona, sheng, percussion, and strings, to build a vivid and textured sound. The rhythms are drawn from the Jiangnan folk dance, giving the music its ethnic character and an epic-like tension. Since its premiere, "Prelude to the Daggers Society", known for its grand atmosphere, has been a classic regularly performed by Chinese orchestras.

In Celestial Flight

composed by Xu Jingxin and Chen Dawei

This was composed by Xu Jingxin and Chen Dawei in 1982 after visiting the Dunhuang Caves, and draws inspiration from the mural figure Gandharva, a goddess which symbolises freedom. The work won second prize in China's national music composition contest. The piece adopts a three-part compound structure, with skillful orchestration that recreates fantastical scenes of dancing maidens in flight.

The introduction, using cloud gongs, sheng, and mouth flute, creates an ambiance of auspicious clouds surrounding the imminent arrival of celestial beings. The first section has an elegant melody depicting graceful dance poses. The second section has an increasingly cheerful rhythm, with a powerful guzheng to bring out the dance with the mighty spirits, and pushing to a climax. The third section has gongs and drums combining with soaring strings, to depict a magnificent celebratory scene of the gods amidst colourful swirling clouds. The coda brings back tranquility, as if the celestial maidens are gently returning to the mural.

The work skillfully integrates elements of Dunhuang music with modern composition techniques, producing rich textures of sound. It retains traditional charm with divine beauty, truly a masterpiece of Chinese orchestral music.

The Peony Pavilion

composed by Wu Hua

This piece was written by the composer Wu Hua to commemorate the 400th anniversary of the creation of **“The Peony Pavilion”**, the representative opera work of Ming Dynasty litterateur Tang Xianzu. The music draws its material from Kunqu opera music, incorporating traditional tunes from Kunqu scores such as “Walking Around”, “Black Gauze Robe”, “Yellow Bean Leaf” and “Yan Zi’s Joy”, showcasing the opera’s main plot and the essence of its underlying philosophy. It was the first composition as such to feature solo dizi in a dramatic symphonic suite format with Chinese orchestra accompaniment.

This large-scale dizi concerto’s initial draft was completed in 1989. It was premiered in 1998 by the Singapore Chinese Orchestra under the baton of famous conductor Hu Bingxu, with *dizi* master Yu Xunfa as the soloist.

The piece is divided into five movements:

1. Strolling in the Garden - *Graceful Andante*
2. Love’s Tragedy - *Sorrowful Largo*
3. Picking up the Portrait - *Passionate Moderato*
4. Oath in the Underworld - *Melancholic Adagio*
5. Return to Life - *Jubilant Allegro*

This performance will feature the first movement **“Strolling in the Garden”** and the fifth movement **“Return to Life”**. The opening of **“Strolling in the Garden”** uses a melody from traditional opera poetry recitation, with the *guzheng* setting the scene for a lush garden in spring, with birds singing and the fragrance of flowers. The dizi, using delicate glissandos, imitates Du Liniang’s vocalizations from the Kunqu aria “What Beautiful Weather It Is”, expressing awe and her stirred emotions upon first entering the beautiful garden.

Despite the bright spring scenery, Du Liniang feels lonely due to the constraints of feudal etiquette, sighing, “What can I do about this lovely scenery and fine day?”. The beautiful view consequently loses its luster, and she gradually falls asleep. The dizi then imitates the sounds of a bell and the wind, symbolizing the scholar Liu Mengmei quietly entering her dream. The yangqin and the *dizi* interweave to depict the couple in the dream, exploring each other’s feelings and sharing tender longing. The movement concludes with a deeply-felt solo by the dizi, expressing the lovers’ reluctant farewell.

“Return to Life” is composed of three sections: “Successful Imperial Examination”, “Imperial Conferment”, and “Coda”. The overall flow is coherent and smooth, featuring the dizi’s soaring and magnificent melody accompanied by a bright and cheerful orchestra. The movement omits the complex process of Du Liniang’s return to life in the original play, focusing instead on the grand finale: on the day Liu Mengmei passes the imperial examination, their love moves Heaven and Earth, prompting Liniang’s resurrection and eventual conferment by the emperor as the “Lady of Yanghe County”. The movement adopts a lively Allegro tempo, depicting a warm celebratory atmosphere and the infinite joy of their love.

The Lament of the Robe of Clouds

Composed by Zhou Yuguo

This is a guzheng concerto composed by Zhou Yuguo in 2002. Based on his earlier work "Hometown Melody", the piece draws inspiration from the well-known poem "The Song of Everlasting Regret" by Tang Dynasty poet Bai Juyi, which recounts the tragic love story between Emperor Tang Xuanzong and his beloved consort Yang Guifei. By weaving the poetic imagery of this Tang classic into the music, the composer evokes a rich emotional landscape.

The title "Yun Shang Su" derives from a famous line in Li Bai's "Qing Ping Diao" (清平调) — "As clouds recall her robes and flowers reflect her face, the spring breeze brushes the balustrade with dewy grace." This allusion subtly underscores the thematic essence of the piece: a romantic and poetic lament.

The piece has a three-part structure. The first section depicts the sweetness of love, the second section portrays the turmoil and unrest brought about by the An Lushan Rebellion, and the third section expresses a deep longing for love lost.

The composition demonstrates strong artistic merit in its cultural ballast, melodic development, and technical execution, making it deeply moving. It seamlessly and naturally blends the ancient simplicity of traditional Qin *Zheng* music with the melodic qualities of modern *Zheng* compositions. The piece perfectly integrates classical poetic imagery with modern music, imbuing it with a new depth of meaning.

Joyfulness

composed by Yeo Puay Hian

This is an ensemble piece for plucked strings with a three-part structure. The entire piece has a clear rhythm, expressing the joy and excitement which people feel from their hopeful anticipation of a beautiful life.

Lotus Flowers Emerging from the Water

Folk Music re-arranged by Tan Ooh Chye

This has an ancient history, stretching from the Jin to the Southern Song dynasty, during which the people from the Central Plains migrated south to the current Chaoshan area in Guangdong Province to escape war.

"Lotus Flowers Emerging from the Water" is a musical piece in the major key which means an eight-board structured "eight-piece form". This piece was notated by Han music musicologist and performer Qian Rechu in 1933 and reviewed by Rao Shushuo. It was published in Shantou philanthropic society's "Yueju Monthly," with notes stating that the piece describes the desolate scenery of the lotus pond in autumn, lingering with sadness over the passage of time and objects. This piece is performed in Han music and Chaozhou music.

The adaptation by Tan Ooh Chye adds in passages describing the character's deep emotions, and also showcases "double-urge" and "three-point, one-urge" which are special characteristics of Chaozhou music, giving more texture to the piece.

Deep Within the Bamboo Grove

composed by Yang Zhengxi, Gong Quanguo

This is a solo piece for hulusi composed by Yang Zhengxi, a famous Yunnan composer, at the end of the 1970s and early 1980s. The work is based on the melodies of the Dai people's mountain songs. It consists of an introduction and a three-part form, expressing the romantic love life of the Dai youth through enchanting tones and moving melodies.

Dream of the Red Chamber

composed by Yi Rong, Shui Wenbing

This is a large-scale pipa concerto based on the Chinese literary classic by Cao Xueqin. The work was composed in the 1980s and has since been recorded and published. The music draws from Cao Xueqin's masterpiece, transforming the novel's tender sorrowful love stories, dreamscapes, and the emotional capriciousness of life into a dialogue and narrative between the pipa and the orchestra.

The pipa's part depicts the beautiful, touching and yet heart-wrenching love story of Jia Baoyu and Lin Daiyu. The sonata form of the piece allows the expressivity of its enchanting melodies to be developed to the fullest. The whole piece consists of an introduction and the following sections:

- Exposition: Main theme and secondary theme, Burial of Flowers;
- Development: Secret Plans, Burning the Manuscripts, Perfect Match, Daiyu's Death;
- Recapitulation: Mourning, Illusion, Accusation;
- Coda: Departure.

The General's Command

composed by Yu Huiyong and Hu Dengtiao

arranged by Sim Boon Yew

This is a Chinese Orchestra ensemble piece composed by Yu Huiyong and Hu Dengtiao in 1958. It depicts the fearless and unwavering spirit of heroes on various production fronts. The work is based on the traditional winds and percussion rendition of "The General's Command" which is developed into the orchestral form to create a powerful, passionate, and majestic musical image.

With the high-pitched suona melody as the core of the piece, complemented by the combination of gongs, drums and strings, the music showcases the heroic spirit of the generals. The entire piece alternates between three themes: one robust and mighty, one expansive and lyrical, and one bright and distant, each contrasting yet also echoing the other. The co-composers skillfully use tonal variation and linear development, to rejuvenate traditional materials with a new artistic life.

"The General's Command" not only preserves the essence of musical folk traditions but also expands the expressive potential of Chinese orchestral music. Its grandiose sound and distinctive character have made it a classic not only for the performance stage, but also in martial arts films, and it continues to be an audience favourite today.

This reorchestrated version was made by Sim Boon Yew in 1999 specially for the "Unforgettable Melody" concert.

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鸣谢 Acknowledgement

我们谨向协助醉花林银河民族乐团此次“银河秋韵 2025”
音乐晚会顺利演出的各个热心人士与机构团体致以真诚的谢意。

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